

THE WASHINGTON HERALD
DRAMATIC DEPARTMENT.

HECTOR FULLER.

Editor

PROGRAMME FOR THE WEEK.

The Belasco....."Going Some"	Chase's....."Police Vaudeville"
The National....."The Morals of Marcus"	The Academy....."The Boy Detective"
The Columbia....."The Clansman"	The Gayety....."Burlesque"
The Majestic....."Her Mad Marriage"	The Lyceum....."Burlesque"

"The Follies of 1907."

For those who prefer the foam on the top of the glass to the good, rich brew underneath, "The Follies of 1907" and its multiple kindred constitute the theater. It is the best show of the season, quoth several of its ardent admirers last week, and no one felt equal to denying it in face of the overwhelming evidence. For what other show this season has played a return engagement? What other show has offered its chorus girls for inspection at close range? What other show has been the subject of town talk from September until April? What other show masquerades, without the vestige of a plot or the faintest echo of a score, as a musical comedy? And these are the stars, glances, and hirsute better people, provided they are available. But the songs are the same, the jokes are the same. Indeed, it is doubtful whether the two-dollar audience doesn't stand for a little more that is risqué or downright suggestive.

Farther down Pennsylvania avenue than the National Theater, at the proscribed "stag houses," they run, week after week, hodge-podge of burlesque, variety, and knock-about comedy, of which class "The Follies of 1907" is but a more pretentious representative. The principal difference between the two-dollar "Follies" and the "stag house" show seems to be in the money and care spent upon its production. Money buys fine costumes, elaborate scenery, and hirsute better people, provided they are available. But the songs are the same, the jokes are the same. Indeed, it is doubtful whether the two-dollar audience doesn't stand for a little more that is risqué or downright suggestive.

Of course, in theaters of a certain class chorus girls or other members of the company could not venture into the aisles without grave danger of creating a disturbance or inciting the house to riot, and the singing of songs to the occupants of boxes, with accompanying winks, glances, and hirsute better people, is so carried off with the same harmless results as is done in "The Follies of 1907." In theaters where ladies and gentlemen gather, the better audiences view the antics of the participants in these reveals with indulgence and amused interest and dismiss them from their minds as typical of the degraded taste of the times.

Mr. Leslie Harris.

An entertainment of a form that has for years been popular in London, but which has never taken very well in this country, was given at the Columbia Theater last Thursday by Mr. Leslie Harris. It is not an easy task for one man to keep an audience interested and amused for two hours, even with the aid of a grand piano, but that is what Mr. Harris does, and his style of entertainment is so unique, interesting, and amusing that it deserves more than passing notice.

Leslie Harris is a much-gifted man. He has a good singing voice of wide range; he tells a good story, and tells it well; and when he gives a musical accompaniment, as he does to some of his stories, they are inimitable. He is possessed, also, of great dramatic ability, and undoubtedly would have made a fine actor had he chosen the dramatic stage for his career, and in addition he is a musician of fine quality. His entertainment is varied; it runs from "grave to light production."

NOTES OF THE STAGE.

Ethel Jackson is again on the sick list and has been compelled to retire from the cast of "The Merry Widow."

Henry E. Dixey intends to make a spring tour of "The Man on the Box," and is now selecting a company.

Tyrone Power has ambitions to play Macbeth, and it is likely that Henry Miller will make a production for him.

Beatrice Noyes, a new star discovered by Frank Burt, is to start her tour next week in Philadelphia in "Molly Bawn."

The company which played "Until We Meet Again" has disbanded and several more good actors are on the market.

Florenz Ziegfeld will have a woman's orchestra on the New York Roof, thus avoiding any conflict with the Musical Union.

There is a new song in "The Soul Kiss" called "Under the Bargain Tree." It is the work of Harry B. Smith, with music by Maurice Levi.

The Cutter Stock Company have a thrilling play called "The Cowboy Sheriff." It almost caused a riot at Saginaw, Mich., the other evening.

Margaret Hillington is to star a year from September under the Frohman management. She will appear annually at the Lyceum Theater.

Barney Fagan, the vaudeville comedian, was at one time a famous minstrel, and as a clog dancer he has never had an equal. It was Fagan who invented pedestal clogging.

Henry B. Harris has accepted a new play by Edith Ellis Baker, called "The Nebuchadnezzar," which will be brought out next September with Edmund Breese elevated to the stellar ranks.

Forbes Robertson brought out a new play in Edinburgh, Scotland, called "The High Bid," the work of Henry James. It is a three-act comedy, and contains an excellent part for Gertrude Elliott.

Charles Frohman has cabled Marie Doro permission to play "The Morals of Marcus" next season in those cities she could not visit this year because of her coming reappearance on the London stage.

Clyde Fitch, the author of "Her Sister," Ethel Barrymore's play this year, has called for London to submit to Charles Frohman the scenario of a new play he contemplates writing for Miss Barrymore.

It has been decided by Charles Frohman to have Joseph Coyne and Alexander Carlisle open the season of the Garrick Theater next September in "The Mollusc."

Work and Over are a team of English punologists that came to this country expecting to remain but ten weeks, and that have had their engagement extended to forty because of the hit they have made.

Amy Shaffer Barrymore, who appears as the leading lady in "Her Mad Marriage" at the Majestic this week, scored a decided hit in New Haven, Conn., with the college boys. They make it a rule to break up every show that comes along, but became so impressed with Miss Barrymore's acting and the work of her clever company that they did not even try to

PLAYS AND PLAYFOLK.

Mr. Gilbert Proctor, the genial treasurer of the Majestic, has just fallen heir to \$12,000, a large ranch, and a hotel in Aberdeen, S. Dak., left to him by an uncle who died recently. Mr. Proctor is so pleased with the show business, however, having been in that occupation since a small boy, that he refuses absolutely to give up his present position. He will spend the summer months inspecting his property.

Miss Beatrice Forbes-Robertson, who will appear here with Marie Doro in "The Morals of Marcus," is the niece of John Forbes-Robertson, who appeared at the New National last season in "Antony and Cleopatra" and "Hamlet." In Miss Doro's support this season she appears as Judith Mainwaring, whom readers of "The Morals of Marcus" will remember as one of the most interesting characters of the story.

Mr. Frederick Burton, who is appearing in London with the successful production of "The Cabbage Patch," has been engaged by Mr. Henry Harris to play the role of "Bub" Hicks in the London production of "The College Widow," which opens at the Adelphi Theater on April 20. Mr. Burton originated "Bub" Hicks in the original production of George Ade's comedy masterpiece in America.

Paul Armstrong, author of "The Heir to the Hoarh" and "Salome Jane" and co-author with Rex Beach of "Going Some," the new farce which Liebler & Co. will produce at the Belasco Theater during the coming two weeks, has a somewhat biting tongue, and that is putting it very mildly. Recently he attended a performance at a well-known and very fashionable Broadway playhouse. A star who is noted for his perfect drawing-room manner, and who will be known here merely as Mr. Blank, was standing in the play. Between the acts some one asked Armstrong what he thought of Blank as an actor. "Why, he isn't an actor," was the instantaneous reply. "He's a habit."

Walter Hale, who is playing in "The Wolf" at the Belasco this week, will leave for an automobile tour through Spain and France with Dustin Farnum at the conclusion of the run of the play in New York. They will use a 3-horsepower Studebaker about, and will go as far south as Andalusia, where Mr. Hale is to gather material in the mountain districts for a magazine story about Villaviva, the last of the Spanish bandits, whose extradition is demanded by Spain from the Argentine Republic. They will be Mr. Hale's fifth motor tour in Europe. His wife, Louise Closser Hale, has been describing their experiences in Harper's Magazine and Outing, and on his return he will deliver a series of lectures covering Spain, France, Italy, and England, which will be illustrated with motion pictures and reproductions of his pen-and-ink drawings of picturesque places along the road.

TRIBUTE TO MRS. GILBERT.

Miss Marie Doro Tells of Good Example Set by "Granny."

Miss Marie Doro, who appears as a star at the National Theater to-morrow night, pays a loving tribute to dear old Mrs. Gilbert, one of the most loving of stage people. Miss Doro played with her in "Granny," the play in which Mrs. Gilbert appeared just before her death. "She was like a loving mother to all of us," said Marie Doro. "And some of the younger people of the stage should be a little ashamed of ourselves when we think of what a wonderfully grand woman she was. For example, picture her when we were playing one-night stands and had early calls to catch trains. Do you know she never had to be called, not if the hours were 5 or 6 o'clock in the morning. Then she would, in her motherly way, come to my room, awaken me, help me to dress, as though I were spoiled child, and even want to carry my grip to the train. I think of that. Wasn't she really wonderful?"

You mention to Miss Doro that common report has it that she once graced the chorus with her charms, and the little lady's eyes express delicious amusement. "No," she explains. "The chorus should be a little ashamed of ourselves when we think of what a wonderfully grand woman she was. For example, picture her when we were playing one-night stands and had early calls to catch trains. Do you know she never had to be called, not if the hours were 5 or 6 o'clock in the morning. Then she would, in her motherly way, come to my room, awaken me, help me to dress, as though I were spoiled child, and even want to carry my grip to the train. I think of that. Wasn't she really wonderful?"

Miss Doro charges the chorus report to her association with musical comedies. Before taking up dramatic work she had been featured in the West in "The Runaway Girl" and "The Circus Girl." On day, were you to ask her, she would sit at the piano and delight you with a rendition of "A Little Bit of String" or "The Boy Guessthat Right Very First Time." From these never was in the graduated to Sam Bernhardt's company, playing in "The Girl from Kay's," and, as previously related, she next appeared in "Little Mary." After "Little Mary" came a part, which she played in "The Admirable Crichton." Then followed "The Dictator," then the lead, with William Collier, in "The Dictator," a part with Mrs. Gilbert, in "Granny," then "Clarice," with Gillette again, and then stardom.

Mr. Leslie Harris To-night.

Mr. Leslie Harris, whose recital at the Columbia Theater last Tuesday afternoon was one of the really artistic events of the musical season here, will again appear to-night, under the management of T. Arthur Smith. Mr. Harris, at the piano and away from it, is always entertaining. His impersonations are accurate, and his imitations and caricatures sufficiently amusing to keep the audience in a round of laughter. His arrangement of "The Merry Widow" waltz, "As It Might Have Been Played by Mozart, Mendelssohn, Chopin, Wagner, and Sousa," is decidedly unique, and compels admiration for his remarkable insight into the humorous possibilities of the burlesquing of the great composers. The programme for to-night will be entirely new, and will include much that is responsible for his great name in the city.

Mr. Forrest Robinson, the well-known American actor appearing this season with Marie Doro, has appeared in Washington many times in the support of prominent stars. Mr. Robinson has been engaged by Charles Frohman to support Ethel Barrymore in her next season's production of "As You Like It."

At the Broad Street Theater, in Philadelphia, next week a new play, "The Impostor," will have its premier. The dramatist is the wife of Mr. Gustave Frohman. The players will be recruited from Marie Doro's company, as Miss Doro will not play Holy Week. Mr. C. Aubrey Smith and Miss Beatrice Forbes-Robertson will be featured in the cast.

It is about settled that Mrs. Carter will appear in John Luther Long's new play, commencing in August. There have been several conferences within the past few weeks, and Mrs. Carter has finally written to Mr. Long to the effect that his outline of the play was acceptable. He is now going to work to complete the scenario.

Volunteers are coming forward in numbers for the Friars' festival, which will take place at the New York Theater on May 14. The latest to have tendered their services include E. H. Sothern, Theodore Roberts, Gertrude Hoffman, Hopc Booth, Charles Gene, L. Brainerd, and Thomas. Also sent a check for a handsome sum.

COMING ATTRACTIONS.

Immediately following the grand opera season at the New National, the regular theatrical season of 1907-08 will close at this theater with Richard Carle, late star of "The Spring Chicken," in a new comedy, with music, "Mary's Lamb."

For the week starting Monday, April 13, the Academy will present that sterling actor, Thomas E. Shea, in a repertoire of standard plays. Monday night and Tuesday, Thursday, and Saturday matinees, the offering will be "A Soldier of the Cross," in which piece Mr. Shea is receiving unstinted praise. On Tuesday, Friday, and Saturday nights, Dr. Jekyll and Mr. Hyde will be presented, and on Wednesday and Thursday nights Mr. Shea will present "The Belis."

The attraction at the Majestic booked for next week is "Molly Bawn," written by the well-known author-actress, Miss Beulah Poynter, and founded on the novel of the same name by the Duchess. Miss Beatrice Noyes, the talented young actress, is starting in the play and has scored a decided hit. She is ably supported by a large number of well-known players. This will be the first time the theatergoing public of this city have seen "Molly Bawn," and a magnificent scenic production is assured.

Chase's next week will promulgate another police vaudeville ukase in the way of a bill that will compel public attendance and that will embrace Horace Goldin, the great neocronator, assisted by Mlle. Fracelli; Maud Hall, Carleton Macy and company, in "The Magpie and the Jay"; Barney Fagan and Henriette Byron, in "An Entertaining Oddity," the Village Choir, the Great Eighties, Work, and Ower, Adminal and Taylor, and the vitagraphs, "The Baby Show" and "Scenes in Northern Venice." The advance sale starts to-morrow.

Next week at the Belasco Theater James T. Powers will appear in his last season's success, "The Blue Moon." Mr. Powers appeared in this play at the Belasco a little over a year ago. The star and the play at that time created so favorable an impression that a return engagement should be a welcome announcement to those who enjoy musical comedy of superior type. Mr. Powers, who ran for two years in London, and has been generally popular in this country. The scenes are laid in British India and concern the happenings at a British army post. Mr. Powers' part is that of an English soldier, and the rise of the first curtain to fall of the last he is genuinely funny, and this, too, without resorting to commonplace methods. Mr. Powers will have the support of a very able company. Scenically, the production is a gorgeous one.

The final rehearsals of "The Mummy and the Humming Bird," which will be the initial offering of the Guy Standing Stock Company season at the Belasco Theater, on May 4, will be conducted under the supervision of the manager in Canada. This is going far away from Washington to prepare for the entertainment of local theatergoers, but the Canadian rehearsals are made necessary by the fact that Mr. Standing's tour in "The Right of Way" does not end until May 2, at Kingston, Ontario, and it is imperative, in order that he can appear at the Belasco Theater, that the members of the stock company travel with him on the road during the last week of the tour. This will mean quite an expenditure for railroad fares, but Mr. Standing is of the opinion that the result of the extra expense, will more than justify the amount necessary to send nearly a dozen players traveling in Canada.

Among the members of Mr. Carle's company are John B. Park, a pleasing baritone; Frank Belcher, one of the best-known operatic baritone in American; Ray Youngman, a tenor of distinction; Harry Montgomery, who is said to get many laughs in character of a boisterous singer; Abbott Adams, and several others. The chorus of "Mary's Lamb" was recruited partly from among the young girls who appeared in "The Spring Chicken." They are declared to be pretty, lively, and sing well. They appear as models, grisselles, society girls, and cowgirls.

In his new play Mr. Carle has proved himself a composer of unusual ability. Every one of his songs have proved popular and are among the best sellers to-day. The most popular is "Betty's the Belle of the South," which has been placed in the hands of the vocalists. Other songs are "Madagascar Maid," "I Idolize Ida," "Love is Elusive," "Never Borrow Trouble," "The Modest Little Model," and "If Number One Met Number Two." The latter will be the most popular attraction of the New National. The season opening will open the week beginning April 27, there being no intermission between the regular season and the summer stock. The prospects for a most successful opera season are promising, and the company will be one of unusual strength.

Life on board the modern battle ship has a fascination all its own, and is especially interesting to those who are not familiar with it. Therefore, the series of lectures to be given by Leonard H. Howe at the Columbia Theater next week, with usual matinee, depicting a sailor's life in detail on board a typical French man-of-war cannot fail to grip the interest of all. Another series shows a crew of Jack Tar's at close range rowing in a sixteen-oared boat, and later an inspection. Another portion shows the entire process of quarrying stone near Cherbourg, the ancient marine port of France. The dislodgment of a veritable cliff of solid rock—150,000 tons—is fully shown. The scene is indescribable. Hunting the pole bear, the life, dress, work, and play of the Hollanders in town and country; the ceremonies of savage Zulul, "Wild Birds at Home," during horseman-ship in France, riding eight miles an hour in an automobile, are but a few of many other features of a programme replete with instruction, entertainment, and amusement.

Washington will have its usual season of grand opera, three performances, at the National Theater, opening Thursday evening, April 15, matinee and evening performances Saturday, April 18.

A number of new singers are included in the lists of artists Mr. Conried will present here during this brief season, among them will be Lina Cavalieri, Besie Abbott, Foly Dereyne, and Rita Fortina. The list of tenors, including artists from Italy, Germany, and France—some of whom have never appeared in this city—among the number who will attract unusual attention will be Alessandro Bonci, the celebrated Italian tenor. The operas to be given are: "La Boheme," Thursday evening, with Cavalieri and Bonci in the cast; "Mignon," Saturday matinee, with Parrar and Bonci in the cast, and Saturday night a double bill of "Cavaleria Rusticana" and "Pagliacci."

The list of conductors will include Mr. Rodolfo and Mr. Samuel Boye, both distinguished musicians and conductors. The recent orchestra will agree to be heard almost in its entirety, and considerably increased. The chorus of 100 voices has been completely reorganized. Special attention has been paid to the organization of the choir, which will be used in the direction of its able master. The opera will be sung in this city have been selected with a view to present the artists in their best roles. A glance at the cast will convince every lover of music that the coming season of opera will be a memorable one in every particular.

NEW YORK THEATERS.

Special Correspondence The Washington Herald.

New York, April 4.—Two farces of recent birth, regeneration, reformation, or whatever you choose to call it, breathed their last after a short career. "Bluffs" did not go at the Bijou, and added one more to the list of failures at that fateful house since Nazimova went on tour, while "Teddies," in which Jack Barrymore was featured, expired in infancy at the Garrick. Both were withdrawn last Saturday night. It is the fashion to speak of the Bijou and the Garrick as unlucky houses. Both can point to a formidable list of failures to substantiate the argument that a hoodoo is interwoven with their history. But just what a flimsy thing is theatrical superstition is shown by a moment's reflection. It was at the Bijou that Henrietta Crosman scored her triumph in "Mistress Nell," that Wardell played "The Music Master" for more than a year, and Nazimova laid the foundation of her remarkable success, while the Garrick was the home of Mrs. Carter in "Du Barry" for upward of a year. The Princess, which seems to have been finally abandoned, was considered a hopeless proposition until Margaret Anglin produced "Zira" there, after which came "Brown of Harvard" and "The Great Divide," both of them notable metropolitan successes.

As a result of the withdrawal of "Bluffs," the Bijou remained closed this week, and nothing so far is scheduled. But I hear from inside sources that it is shortly to be reopened, and I expect any day the announcement that Henry R. Dixey will appear there in "Papa Lebonnard." This will show the comedian in a radical departure from a line of characterizations with which he has been long identified. "Papa Lebonnard" was the play in which Novelli, the Italian actor, made his American debut and hypnotized a large portion of our playgoers. It is from the French and sketches the domestic life of a retired old watchmaker who is married to a social climber. The wife objects to the marriage of their daughter to a young man of illegitimate birth, but of fine character, and is supported in her attitude by the son. From that moment it is father and daughter against mother and son, and a big scene is the result, in which Lebonnard, driven to the last degree of endurance by the superior airs and insinuations of his family, reveals his knowledge that the wife has had a liaison with a nobleman in her younger days, and that the son is himself an illegitimate child.

Lulu Glaser's retirement from burlesque and re-entrance into comic opera is set for next September. Consequently she will not be seen in the travesty of "The Merry Widow" at Joe Weber's playhouse after this season. "The Girl Who Dared" is Sydney Rosenfeld's translation of "Ein Toller Mädel," a comic opera by Ziehrer, which is one of the hits in Vienna, with "The Waltz Dream" and "The Merry Widow." Miss Glaser is to have a principal role, and the Shuberts are the principal stars as her new managers. The music is said to be seductive, which is probably true, since Ziehrer is named as the composer. Many Americans who visited the Chicago World's Fair will remember Ziehrer, who was the conductor of the big Vienna orchestra there, and whose waltz, "Vienna Darlings," was whistled all over the United States.

Granville Barker, the English actor and manager, who arrived here last week, is believed to be slated for the directorship of the New Theater, now building opposite Central Park in one of the most fashionable neighborhoods in the city. He was given a banquet by the association of theatrical managers and has been monopolizing considerable space in the daily papers. He is a raconteur, and is William Archer, the critic and editor of the English edition of Ibsen's works. Mr. Barker deprecates the policy of producing plays with no other object in view than pleasing the multitude and securing runs of from 100 to 200 nights, without regard to the intellectual quality of the plays selected.

"If plays were judged simply from their value as dramatic literature, and were produced without the idea of pleasing the multitude," he says, "or of a long run, the result would be a wonderful improvement of the drama."

Perhaps he will find it ready to hand in the efforts of the socialists, who are freely using the theater to make propaganda for their ideas and to hold up to the multitude, as well as to all others who care to see, pictures of life as it appears to them. Last week reference was made to a performance in Italian dealing with a strike of the New York tailors. This week the first steps were taken toward the permanent establishment of a socialist theater in English. The object is to begin a propaganda for the cause through the medium of the stage. The playhouse is a little low ceiling hall in Third street, between Second and Third avenues. The stage settings were crude and the actors amateurs, but they knew their lines and they held the large audience as under a spell. Three plays were given, each of which depicted some phase of life that showed the contrast between wealth and poverty, the oppression of the rich and the sufferings of the poor. Vivid pictures of the contrasted lives of the daughter of a rich doll manufacturer and that of a starving woman who is employed by the rich child's father were unfolded in the first of three little plays. You can judge of the seriousness of this entire undertaking when you learn that it was written especially for the socialist Sunday school of one of the assembly districts. Two little girls in the cast notably distinguished themselves. The second play was a satire on modern society by Andre

Tridon, entitled "Their Daughters," and the last was from the German of Otto E. Hartleben, called "The Moral Demand."

Everybody here is wondering how things will turn out regarding the final settlement of the question who shall continue in the title role of "The Merry Widow," whether Ethel Jackson or Lena Arbananel, the ex-Metropolitan singer of comic opera, whom Mr. Conried imported from Vienna originally for his German theater on Irving place. The role was given to Miss Jackson when the opera began the season at the Manhattan. Since then the dainty prima donna has been out of the cast so often that her nonappearance has become a byword. It was not due to any dogmatic exactions or whimsies on her part, but to sudden attacks of weakness which frequently caused her to swoon away behind the scenes. When the opera was found to be a success, another company was established in Chicago, and Arbananel was given the part which Miss Jackson so admirably filled in New York. Suddenly, last week, Miss Arbananel appeared in the East, and the announcement was made that she would temporarily take Miss Jackson's place in the cast until Miss Jackson should be able to return. Arbananel at once proceeded to sing and dance her part in the affection of the audiences, and there she stays, apparently content to let Miss Jackson take as much time as she likes to effect a complete recovery.

Henri Bernstein, since his play, "The Thief," was produced in this city, has been a much talked about individual in this country, but it may have been observed that no other play of his has been produced so far. Frank Keenan read a Bernstein play recently, which that excellent actor would be delighted to present. It is called "The Claw" ("La Grippa"), and it pictures the life of an elderly man who marries a beautiful but heartless woman and is deserted by her in the crisis of his career when he is to face the French chambers to answer charges of official corruption, of which he has rendered himself guilty in order to gratify his wife's pride and retain her love. But the play is not the sort that wins the applause of the multitude, and will probably never be produced here. Viola Allen, who has been playing "The Light and the Dark," will shortly add a Bernstein play to her present offering, "Irene Wycheley." The Bernstein play is "Le Bercail," translated as "The Fold," in which she was to have made her appearance at the outset of the season before her fancy was taken by the English play which she is now presenting in various parts of the country. The piece has been described as a modern "East Lynne." Like the heroine of "The Thief," the crying woman is forced by her husband in the end, and the solution is fairly happy, which is not the case with other fine acting plays of Bernstein.

Another Russian star is foretold in the theatrical horizon, following Medea Nazimova and Kamerisarshevsky, and trending hitherward. But this time it is not high tragedy, nor the psychic drama that we are to see exploited, but something exhilarating and chic. Mme. Steak-easke is a vaudeville favorite in Moscow and St. Petersburg, and has appeared also in Paris. She gives character impersonations of Russian peasant women and striking street types of the Russian capital.

J. C. Williamson, the Australian manager, closed a contract this week for the Australian rights to "The Girl of the Golden West" and "The Truth."

Anna Held declares that the burning of the old Drury Lane Theater in London has put an end to her plans for a summer engagement in the British capital.

Although E. H. Sothern has devoted weeks to preparations for the first performance of "Don Quixote," the new play which Paul Kester has dramatized from Cervantes' novel, the Lyric Theater will be closed Monday and Tuesday nights of this week in order to afford additional time for the actor to get ready. The first performance is announced for Wednesday evening.

The Shuberts are so well satisfied with the success of "Girls," Clyde Fitch's adaptation from the German, that they are organizing two more companies to present the farce in Chicago and on the Pacific coast.

The same managers have installed a new service at the Casino Theater in the form of girl ushers. The girls wear uniformly cut suits of black, with white collars, cuffs, and aprons. The service is apparently giving satisfaction, and is likely to be introduced in other Shubert houses.

Williams and Walker, the colored comedians, celebrated the sixteenth anniversary of their partnership on the stage of the Majestic Theater on Tuesday evening in the presence of a large audience. Two acts of their present vehicle, "Bandana Land," were given. The last act was omitted to enable them to introduce a number of specialties illustrative of their first appearance in public. This also served as a reintroduction of a number of the songs that made them famous, some of which, popular in their day, have almost been forgotten by present-day theatergoers. In New York, these little Africans are treated in the most fraternal manner, and their movements receive as much attention as those of any other stars.

Hardly anybody has commented on the fact that Joe Howard, Jr., who died here on Tuesday, at the age of seventy-five, was a well known theatrical critic on the New York papers twenty years ago, when Nym Crinkle and William Winter were in their prime.

No place has yet been found for "The Wolf," the play of Eugene Walter, which of "Paid in Full," which had its premiere in Washington last Monday. It is to make a short tour of the country before it is seen on Broadway.

FRED F. SCHRADER.

ACTORS' WHO'S WHO?

Violet Mercereau, the pet of "The Clansman" company, had the distinction of appearing before royalty in London when supporting Miss Maxine Elliott in a child's part in "Hir Own Way."

Maude Durand attributes her success with the role of Mammy Eve in "The Clansman" to her schooling as an "Uncle Tommer." She is still remembered as Emmeline, the slave girl, in William A. Brady's all-star production of Harriet Stowe's drama, a few years ago.

George Marion, the widely known stage director, who is a member of the cast to be seen during the current week at the Belasco Theater in the new Armstrong-Beach farce, "Going Some," bears a wonderfully striking resemblance upon the stage to President Roosevelt. The likeness is purely accidental and was not noticed by Mr. Marion until his attention was called to it at the first dress rehearsal. The part which he plays is that of Willie, who will be called "a somewhat unique bad man."

Mr. C. Aubrey Smith, who plays Sir Marcus Ordeyne, in the "Morals of Marcus," is an English actor of great versatility. He is a graduate of Charter House and Cambridge, and his original intention was to have "M. D." attached to his name. He left college with a considerable reputation as an athlete, especially as a cricketer and football player. While in college he staged the productions of the college dramatic society, and there became inculcated with the theatrical germ. His distinguished manliness attracted the attention of John Hare, and his first professional engagement was with that well-known actor. Mr. Smith toured America with Hare, playing Aubrey Taiten, in "The Second Mrs. Tanqueray," and the Curate in "The Notorious Mrs. Ebbsmith." Later he returned to England and became associated with Mr. George Alexander, at the Haymarket Theater. The Light and the Dark. He also appeared in the original productions in England of "Lady Windemere's Fan" and "Alice Sit-by-the-Fire," also "The Walls of Jericho." He was the original Sir Marcus Ordeyne, in the London production of "The Morals of Marcus." Mr. Smith is a musician of no mean ability. One of his accomplishments was the setting to music of Rudyard Kipling's "Barrack Room Ballads." He is also a clever painter of pastel portraits.

Mr. Leslie Harris, England's greatest entertainer at the piano, is fast making for himself a name here equal to that already made in England. At his American debut at the Haymarket Theater, on January 14, he faced one of the largest and most representative audiences ever seen within the theater's walls. To the following morning Mr. Harris woke up to find himself famous in America. Without a single exception every critic spoke in the most laudatory terms of the newcomer. Acton Davies, of the Evening Star, hailed him as "the peer if not the superior of both George Grossmith and Corney Grain." The Herald said "he delighted his audience," the Times called him "a clever and gifted man," the Tribune said "he could amuse any audience," the Sun called his entertainment "a pleasure and a profit to all concerned." Harper's Weekly agreed with Harris' claims to being "England's greatest entertainer at the piano," and said, "we are disposed to agree with him. And so it went all along the line. Even the Associated Press sent out 500 words about the "new entertainer." Since his debut, Mr. Harris has appeared in public before clubs and at dinners and receptions in New York, Boston, Baltimore, Albany, Montreal, Toronto, and in Washington. Leslie Harris is a Liverpool boy—was born on Russell street thirty-seven years ago. He is an athlete, a lover of outdoor sports, and plays "a game of golf, and swims, and walks, and during his two years in Australia, he had a number of opportunities of using his quick wits and his well-trained muscles. Once while playing at Cape Town, South Africa, he was taken up into the Kaffir country, and for an act of bravery was presented by a Kaffir chief with a gold bracelet, which he wears occasionally on his right wrist for good luck. Leslie Harris is a clean-limbed man of thirty-seven. He wears glasses and has a high forehead. He has an accent all his speech is more like the cultured Bostonian than the average Britisher. His first request on landing was to see the inside of the Hudson Theater, where he made his stage debut, and during his first week in the stage, tried the acoustics of the theater, selected his piano, corrected his programme, counted up the advance sale, and tumbled into his first American Turkish bath.

For one so apparently young in years, Marie Doro, who will be seen in "The Morals of Marcus," at the National Theater, has had a considerable theatrical experience, both in this country and abroad. Quite true, this is the first season that her name has been displayed in the large type that follows elevation to "stardom." But Marie Doro did not gain the goal without a long and arduous and sincere application. Her's is another instance of climbing the ladder. Common report has it that this newest of Charles Frohman's stars is a graduate of the chorus, but this statement is denied by the little actress herself, not vehemently, but regretfully, for, to quote Miss Doro: "I'm sorry I did not grace the chorus. The credit for my advancement would be the greater." Miss Doro's earliest inclinations were for a musical career, but after several years of earnest endeavor, she reached the point of physical limitations. It was Charles Frohman, who first saw dramatic possibilities in the little woman, and it is he who has now given her the "big opportunity." Miss Doro's first theatrical engagement was with a stock company in St. Paul, Minn., and it was her home at the time, and she had gained considerable local fame as an amateur. This led to her first professional engagement. From a stock musical comedy, she graduated to musical comedy, being engaged to appear in such delightful singing shows as "The Country Girl" and "The Circus Girl." A short time later she was secured by Mr. Frohman for the support of San Bernardino. It was Charles Frohman who first saw dramatic possibilities in the little woman, and it is he who has now given her the "big opportunity." Miss Doro's first theatrical engagement was with a stock company in St. Paul, Minn., and it was her home at the time, and she had gained considerable local fame as an amateur. This led to her first professional engagement. 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